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No. 227.]

[NOVEMBER, 1906.

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be as punctual as the minister or organist. It is disturbing to devotion to see late-comers taking their places, especially when the choir are placed in a prominent position, as they usually are. The best plan is for the choir to assemble in their vestry and enter the church together.

It was recorded in a London paper the other day that Mr. R. R. Johnston, L.R.A.M., of Millom, pupil of Mr. R. Froude Coules, at Worsley, has travelled over 40,000 miles for pianoforte lessons. Of course it is possible, but supposing Mr. Johnston took lessons for ten years, that would be 4,000 miles per annum, or about 333 miles a month, or about 83 a week. Presuming he took a lesson six days a week, it means he would have to walk over

thirteen miles each of the six days. We should like to know how the figures are arrived at.

Mr. John Brinsmead, the head of the well-known piano manufacturing firm, completed his ninety-second year the other day. He started business in London in 1837, with two employees, a man and a boy. At that time ten pianos a year was the output; now it is about three thousand, and the employees number about 400.

The Bishop of Bristol has publicly prohibited the use of "The English Hymnal" in his diocese. He thinks it a direct attempt to introduce into the services of the Church, under the cover of hymns, requests addressed to saints for prayers on their behalf.

Passing Notes.

GHAT a vast number of people seem to be going about the world doing utterly unnecessary things! Will you tell me what possible good will result if somebody succeeds at last in swimming the Channel? Suppose a crank demonstrates that he can "fast" for thirty days, what then? Who wants to fast for one day, if he can help it? Now here is Mr. Napoleon Bird, of Stockport, celebrated in newspaper paragraphs because he has "performed the feat of playing the piano for forty-eight consecutive hours, beating his previous record." What does Mr. Bird gain by his forty-eight hours' thrashing of the ivories? He gains a certain notoriety, no doubt. But, for my own part, I would rather gain the notoriety of shooting him, if I were compelled to sit out that double day-and-night recital. Then, again, there is the maniac reported to be at large in Boston, Massachusetts—the French officer in the army reserves who plays the Mascagni "Intermezzo" on the piano by means of rifle shots. He stands before the instrument with five rifles, and fires at targets that are connected with notes of the pianoforte. The effect is said to be "singular," which is surely a mild term to use, under the circumstances. I regard all these persons as lunatics, dangerous if you come within ear "shot" of them, which, happily, I have never done, so far.

Are we really to have a revival of the concertina? I sincerely hope not. 'Arry's melodeon already provides enough distraction in that way, for it is 'Arry's peculiar delight to parade the streets and give the weary citizen the full benefit of his "music." The concertina is all right in the hands of a really capable player. But the capable players are professionals for the most part, and are only to be heard when you pay your money to hear them. The average amateur who handles the concertina is very far from being a capable

player. Indeed, his incapability often touches the point of criminality: the instrument becomes in his hands an intolerable instrument of torture. In these circumstances one readily agrees with a writer in the *World*, that any extension of the concertina's popularity in this nerve-ridden age would be nothing short of a calamity.

Of the making of hymnals there is literally no end. Why can't we have one universal hymnal, embracing only the hymns which are sung in all the churches; the hymns which are recognised as the classics of their kind, without which no hymnal is complete? I should hesitate to suggest even the approximate number of such hymns. But suppose we put it at three hundred. Can you say that more than three hundred hymns are in general use in any of the churches? If the number is larger, if there is any "felt want" for more hymns, can it not be sufficiently met by existing collections? The continued multiplication of hymnals is, I think, to be seriously deplored. Of course if any section of the Christian Church is determined to have its own exclusive collection, and that collection is felt to be unsatisfactory, then, I suppose, there must be another collection. But why shouldn't the English Nonconformists combine in one great joint hymnal, as the Scottish Presbyterians have done in "The Church Hymnary"? Why shouldn't the Church of England have one official collection and stick to it?

These remarks are, of course, suggested by the appearance of "The English Hymnal," which, as I understand, is going to prove a serious rival to "Hymns Ancient and Modern." The *Athenaeum*, in its issue of September 29th, states that the book is already in its hundred and twenty-seventh thousand, which certainly sounds promising. I have had a look through it, but so far have given my attention only to the text of familiar hymns, this being

a subject which has long interested me. I agree in the main with the *Athenaeum* reviewer when he says:—

We do not conceive that most authors of hymns wrote them without knowing what they did, or without pondering the full meaning of their words; and we can see no justification for altering the text of a hymn without the permission of the man who wrote it, still less for adding to it casually the work of another hand.

But it is possible to be too pedantic in this matter of original texts, and I think the editors of the new hymnal have erred in several instances. For example, they print "Hark! how all the welkin rings." That is, undoubtedly, how Charles Wesley wrote it. But who wants to have "Hark! the herald angels sing" in that form now? "Hark! the herald angels sing" calls up in my mind a hundred half-sad, dreamy thoughts of my Sunday-school days; "Hark! how all the welkin rings" has absolutely nothing to say to me in the way of tender reminiscence. Then we have the last line of

Milman's "When our heads are bowed with woe" as in the original—"Gracious Son of Mary, hear." That, too, seems to me an inexcusable reversion. Why not "Jesu, Son of Mary, hear," the form with which we are all familiar?

What do organists usually dream about? I ask the question because, for years now, I have been dreaming constantly that the congregation are always waiting for me, and that I cannot, by the most strenuous exertions, get to the organ in time to open the service. If I do get to the organ, I have left the key at home, or, having the key, I can't get it to "work." The dream has certain variations at different times, but always the congregation are waiting for me, and I am vainly putting forth an effort to get to the church and the keyboard. It is a form of nightmare of course. But is it peculiar to myself? I hope it is, for I find it very exhausting!

J. CUTHBERT HADDEN.

How to Secure Successful Chanting.

By ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO;
F.R.C.O.; L.Mus.L.C.M.; L.Mus.T.C.L.

(Author of "*The Student's Harmony*," etc., etc.)



ROM the title of this article it will be seen that we postulate the existence of chanting as an accepted and recognised feature of our worship music. Nor should there ever be any reason for us to do otherwise.

For whatever portion of our service of praise stands in need of justification—and probably no portion needs this so much as that of our excessive hymn-singing—the exercise of chanting needs no apology whatever, because it is only in this form of vocal worship that we have definite record that our Saviour participated, viz.—when He chanted with His disciples the 113th to 118th Psalms at the celebration of the Last Supper. Further, a form which has been described by Dr. Channing as "the most purely Protestant music," by Dudley Buck, the eminent American organist, as "our simplest form of musical expression," and by the late Dr. Barrett as "a simple but impressive form of worship practised by the Christian Church in all ages," is a form which can safely be left to stand upon its own merits.

Recitation.	Mediation.	Half Cadence.	Recitation.	Mediation.	Whole or Final Cadence.

Our title also debars us from entering into the history of chanting in general, or into that of the English-speaking churches in particular. Nor have we space to discuss the history and peculiar formation of the Anglican Chant with its seven-bar rhythm and its peculiarly English origin. All we

can do in this paper is to make some suggestions, the outcome of practical experience, with a view to securing more artistic and devotional results from music and methods already existent and recognised.

It may not be out of place, however, for us to remind our readers that, of the two varieties of Anglican chants, the double chant is similar in construction to the single chant, only double its length. A single chant is divided into two strains, or halves as they are generally termed; the first half consisting of three bars, the second of four. To these are sung respectively the two divisions generally found in each verse of a Psalm, this dual division being a characteristic feature of Hebrew poetry. The first note of each strain is termed the reciting note. It may be prolonged indefinitely to "accommodate the number of syllables contained in each part of the verse." The second bar of the first half of the chant, and the second and third bars of the second half of the same, are called the mediation, the final bar being called the cadence, e.g.,

The various systems for adapting the Scripture words to the rhythmical form above shown are known as "pointing." The pointing is indicated by accents, dots, hyphens, and other arbitrary signs, and upon the intelligent comprehension and correct observance of these marks successful chanting more

or less depends. A glance at any ordinary psalter will show that the words are divided into bars which correspond exactly with those to be found in the diagram above given, e.g.,

The earth is the **Lord's** and the fullness there- | of ||
the **world** and | they that | dwell there- | in. ||

From this it will be seen that quite a number of syllables have to be sung to the reciting note, also that one syllable is printed in blacker type. This is the accented syllable. In some psalters it has an accent sign placed over it, but, however shown, the idea is the same, viz., that the words prior to the accent are sung without strict time, much as in speaking, the strict time commencing with the accented syllable—that syllable, and those syllables which follow it in the first bar, having to be sung to the value of a semibreve. The music between the accent and the first bar line is often called the "imaginary" bar.

Thus we have two of the greatest obstacles to successful chanting; first, the tendency to drawl or hurry the words in the recitation proper—drawling being the general fault of Free Church chanting, and hurrying that of the chanting of the Anglican Church—and, second, the difficulty of dividing the syllables correctly in the imaginary bar. The removal of the first of these obstacles is simply a matter of careful and intelligent practice. The second difficulty, however, is much more serious. In fact, it is the greatest difficulty a choirmaster has to contend with. We will, therefore, devote some little attention to its elimination.

And first of all we will give a table numbered for reference, and showing the most usual ways in which the imaginary bar is filled up:—

Ex. 1. Ex. 2. Ex. 3. Ex. 4. Ex. 5. Ex. 6.

Ex. 7. Ex. 8. Ex. 9. Ex. 10. Ex. 11.

Now if the imaginary bar contains but one syllable, the latter will occupy the whole bar, and be of the value of a semibreve, as in Ex. 1, e.g., "Day unto **day** | utter-eth | speech" ||. If, however the imaginary bar contains two syllables, of which the first is accented and the second is of minor importance, then the rendering should be as in Ex. 2, e.g., "The heavens **declare** the | glory of | God" ||. In some rare cases the second syllable is of almost equal importance with the first. Then the execution is as in Ex. 3, e.g., "Through the tender **mercy** | of our | God" ||. When the imaginary bar commences with a dissyllable, the first syllable of which ends with the sound of a consonant and the second syllable with the sound of a vowel, we often use, instead of the rendering shown in Ex. 3, that shown in Ex. 4, e.g., "Sweeter also than **honey**" | etc. The reason of this is because, as all singers should know, sustaining a tone in singing can only be done on vowel sounds. The rendering shown in Ex. 11 should be carefully avoided.

In the case of an imaginary bar containing three syllables we divide as in Ex. 5, e.g., "and **night** unto | night . . . | sheweth | knowledge" ||; as in

Ex. 6, e.g., "and the **firmament** | sheweth His | handy- | work" ||; or as in Ex. 7, e.g., "The law of the Lord is **perfect**, con | verting the | soul" ||. Of these three cases the most common is that shown in Ex. 5. But untrained and untrainable choristers ruin all their prospects of successful chanting by unduly prolonging the first syllable and then getting in the final two with a rush, as shown in Ex. 10. The effect is not only ludicrous in the extreme, but fatal to clear enunciation. The employment of a triplet of minims is possible, but rare.

When the imaginary bar contains four or more syllables some division is found like that shown in Ex. 8, e.g., "In them hath He set a **tabernacle** | for the | sun," || or like that shown in Ex. 9, e.g., "Which turned the **rock** into a | standing | water" ||. These cases are, however, comparatively rare. In some psalters, e.g., the Cathedral *Paragraph Psalter*, the time value to be assigned to each syllable in the imaginary bar is indicated by a note placed over it. Were this excellent plan generally adopted a confusion of time values in chanting would be practically unknown.

The mediation of a chant presents but little difficulty. Generally every note after the reciting note has one syllable assigned to it, but when there are more than one the division is shown by a hyphen between the different syllables of a word, e.g., *utter-eth*, or a dot between several complete words, e.g., "He . is the | King of | glory" ||. Conversely, when several notes have to be sung to one syllable, the duration of such syllable is denoted by dashes, e.g., "O | - - | - - | Christ" ||.

The cadence bar of each half of a chant needs care when more than one syllable is assigned to it, e.g.,

Bad. Bad.

children, righteousness. In the first case the division should be as in Ex. 3, and by no means like that shown in Ex. 11—a most vulgar and irritating mannerism. In the second case, when there are more than two syllables to the cadence bar, the rendering is generally that shown in Ex. 6. Thus not only the initial bar, but the final bar as well, plays its part in successful chanting.

Another factor in the securing of successful chanting is that of *tempo*. We have already protested against dragging and hurrying in the recitation, and the same remark applies to the chanting as a whole. But perhaps the most vicious habit contracted by choirs and congregation is that of making a meaningless and irritating pause between the repetitions of a chant, or even between its separate halves. No pause beyond the actual value of the written note should ever be made in chanting. The verses of a psalm are not like the verses of a hymn, the expression of some complete idea or thought. And, even in such cases as those to which this generalisation would not apply, a pause is often musically and rhetorically of bad effect and absolutely fatal to congregational chanting. The

congregation cannot attack the next verse when they expect an uncertain pause at the end of the one they are singing.

The organ accompanist can also contribute much towards successful chanting. He should promote attack by shunning the pause between the verses, and should cultivate continuity by avoiding, as a general rule, the striking of both manual and pedal notes when the final and initial chords are the same. Generally speaking, the chant should be "given out" on the manuals only, some soft combination, as Swell to Oboe, being employed. At the commencement the signal for attack may be the anticipation of the pedal note, but no anticipation of the initial note of succeeding verses should be tolerated.

But, after all the technical points have been attended to, no chanting can be successful which is devoid of expression. In most choirs this matter is left pretty much to the organist, and he, says Sir Frederick Bridge, "has ample power at his disposal to infuse both into the singing of his choir and into his own accompaniment all the expression that can legitimately be desired." Thus there rests upon the organist a serious responsibility. Here, however, the rules for psalmody apply with equal force, the ascriptions of praise being generally sung *forte*, while expressions of reverence, penitence, and prayer, are usually rendered *piano*. But to this, as to all other generalisations, there are exceptions; and, as in matters of expression the organist has to give the lead to the choir, here it is that the necessity for moral and intellectual preparedness on the part of the organist comes in. For if the blind lead the blind shall they not both fall into the ditch?

Recital Programmes.

LUTON.—In Union Chapel, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M.:—

"Marche aux Flambeaux"	..	..	Guilmant
Andante in C	..	..	Haydn
Fugue in E flat, "St. Ann's"	..	..	J. S. Bach
"Cantilène Nuptiale"	..	..	Dubois
Suite in F minor	..	..	Driffl
Scherzo in F.	..	..	Wolstenholme
Concerto Rondo	..	..	Hollins
Meditation	..	..	Fred Gostelow
Marche Militaire	..	..	Gounod

COMBE MARTIN.—In the Wesleyan Church, by Mr. Allen T. Hussell:—

Coronation March	..	..	Meyerbeer
Andante Grazioso	..	..	Smart
Thema con Vaziazioni	..	..	Beethoven
Grand Offertoire	..	..	Dubois
Nocturne in G minor	..	..	Chopin
Prelude and Fugue in B flat	..	..	Bach

WREXHAM.—In Queen Street Congregational Church, by Mr. Caradog Roberts, F.R.C.O.:—

Overture, "Poet and Peasant"	..	..	Suppé
"Home, sweet home"	..	..	Dudley Buck
Grand March	..	..	Wagner
Fantasia on "Diniweidrwydd"	..	..	Caradog Roberts
Hallelujah Chorus	..	..	Handel

PAIGNTON.—In the Wesleyan Church, by Mr. Purcell James Mansfield, L.L.C.M., A.R.C.O.:—

Sonata in C major, Op. 65, No. 2	..	..	Mendelssohn
(Grave. Adagio. Allegro maestoso e vivace. Fuga.)			
Barcarolle	..	..	W. Wolstenholme
Prelude and Fugue in E minor	..	..	J. S. Bach
March in E flat	..	..	Lefèbure-Wely
Sonata in G minor, Op. 37	..	..	F. W. Holloway
(Allegro molto. Andantino. Finale fugato.)			
Wanderstunden, Op. 80, No. 2	..	..	Stephen Heller
Offertorio in F	..	..	Petrali
Variations and Finale on "God save the King," Rinck			

WARWICK.—In Castle Hill Baptist Church, by Mr. F. Heddon Bond, M.A., F.R.C.O.:—

Sonata in the style of Handel	..	..	Wolstenholme
Romance in D flat	..	..	Lemare
Chanson d'Eté	..	..	Lemare
Fantasia in B flat	..	..	Peace
Toccata and Fugue in D minor	..	..	Bach
Andante in A flat	..	..	Hoyte
Allegro Pomposo from a Sonata	..	..	West
Sunset Melody	..	..	C. Vincent
March in G	..	..	Salome

DRIFFIELD.—In the Primitive Methodist Church, by Mr. J. A. Meale, F.R.C.O.:—

Overture in G major	..	..	J. C. Bridge
Berceuse	..	..	Ralph Kinder
Andante, from "Surprise" Symphony	..	..	Haydn
Introduction and Variations on "Sicilian Mariners,"			J. A. Meale
Minster Echoes, introducing "Tallis Canon,"			J. A. Meale
Russian Patrol	..	..	David Clegg
Grand Fantasia, "Storm at Sea"	..	..	J. A. Meale
Humoreske	..	..	Dvorak
Grand March, "Del Rey di Espana"	..	..	Weigand

HOWDEN.—In the Primitive Methodist Church, by Mr. J. A. Meale, F.R.C.O.:—

Overture, "Occasional Oratorio"	..	..	Handel
Berceuse	..	..	Ralph Kinder
Pedal Rondo	..	..	Dodds
Pastoral and Storm	..	..	David Clegg
Rondo Ecossais	..	..
Trumpet March	..	..	Jude
Andantino	..	..	Lemare
Gavotte Moderne	..	..	Salomé
Grand Chorus	..	..	Batiste
Grand Offertoire de Saint Cecilia	..	..
Prayer on the Ocean	..	..	Auguste Weigand
Andante from the "Surprise" Symphony	..	..	Haydn
Introduction and Variations on "Sicilian Mariners,"			J. A. Meale

Minster Echoes, introducing "Tallis Canon,"

Russian Patrol	..	..	David Clegg
Storm at Sea	..	..	J. A. Meale
Ungarischer Tanz	..	..	Brahms
Grand March, "Del Rey di Espana"	..	..	Weigand

SALTBURN-BY-THE-SEA.—In the Congregational Church, by Mr. J. W. Burnley:—

Choral Song and Fugue	..	..	S. S. Wesley
Andantino, D flat major	..	..	E. H. Lemare
Organ Sonata in One Movement	..	..	Antonio Diana
Offertoire upon Two Christmas Themes, Op. 19			
March, "Tannhauser"	..	..	Guilmant
			Wagner

Music at Walworth Road Baptist Chapel.



WALWORTH ROAD Chapel has stood for nearly a century, and the changes of the years have not dimmed its glory, nor lessened its influences for good. Founded to "supply a need" in

a district which was then new, the open doors still attract the people, and church life in its many departments is in full vigour. At present the church is pastorless, the Rev. J. T. Dawson having relinquished the pulpit for another charge at Hither Green.

A recent visit to hear the choir at work was productive of much pleasure. The congregation was a large one, the singing was hearty, and the spirit of the place was attractive. Partly owing to the exigencies of a "supply" preacher, the music was of the safe order—the hymns well known, the anthem also familiar.

The choir are not happy in their seating accommodation, being placed below the pulpit, in the railed-in rostrum.

The organ—a fine instrument by Messrs. P. Conacher and Co.—is in the gallery behind the pulpit, which is a disadvantage—heightened by the unfortunate dividing up of the choir by the pulpit. However, long usage has apparently overcome the difficulties of the situation, for although it was open to a visitor to anticipate a want of touch between the singers and the player, it was not apparent.

The opening hymn (from "Psalms and Hymns") was No. 197, "Jesus shall reign" sung with great vigour to "Ombersley." The congregational singing was decidedly good, and the people sang as if they were familiar with the music, for there were very few silent worshippers. The next hymn (274), "We sing to Thee," gave more scope for expression, and the opportunities afforded were utilised, with the result that some fine contrasts in light and shade were obtained. A brightly-sung solo by Miss Lilian Pigott, a member of the choir, was a welcome feature in the service. The piece selected was "Hear me, Lord God" (N. Zardo), and its rendering showed evidences of careful training and conscientious care in ob-

serving the "points" of the piece. Miss Pigott's enunciation was extremely good, consequently there was no difficulty in following every word of the petition.

The anthem was Dr. Cuthbert Harris's "Praise the Lord, O Jerusalem," in which the choir was heard to the best advantage. The solo in the anthem was well sung by Miss Kate Mayes, while the chorus work was nicely varied and the capabilities of delicate expression were well developed. The balance of parts was very even, and the blend of voices good. The "attack" was excellent, especially in consideration of the circumstances of position, and the tone was well produced and pleasant to hear. The composition merits a word of praise, and the rendering was all that could be wished for.

Owing, perhaps, to the musical items or the length of the sermon, two hymns were omitted—one, "Crown Him with many crowns" to "Diademata" was anticipated with pleasure, but I was doomed to disappointment. No. 200, "All hail the power," to "Miles Lane," was the closing hymn. None of the pieces were taken with "Amen," and there was no "Vesper" at the close.

The choir is under the leadership of Mr. J. Nettleton Taylor, who has been connected therewith for over twenty-five years, having entered as an alto singer in his boyhood. For twelve years he was organist and choirmaster, but relinquished the organ two years ago, when Mr. Webb was appointed, and he has occupied the position with conspicuous success and satisfaction to his co-worker.

Mr. Taylor is not a man to let his choir rust for want of practice, and their performances in recent years include "Elijah," "Hymn of Praise," "Judas Maccabæus," and Barnby's "Rebekah." During the present season three performances are promised in aid of the "Freehold Redemption" Fund—the first on November 22, when "Elijah" will be given. The soloists will be supplied almost exclusively by the choir, which includes in its membership Miss Wilhelmine Fink, a pupil of Mr. Taylor's, and well known as an attractive vocalist. In



MR. J. NETTLETON TAYLOR.

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PRICE TWOPENCE.

1

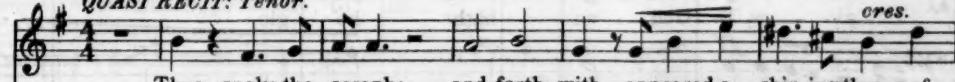
THUS SPAKE THE SERAPH.

Anthem for Christmas.

FRED. W. PEACE.

Moderato.

QUASI RECIT: Tenor.

VOICE. 

ORGAN. 

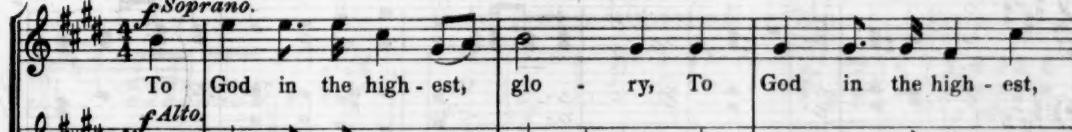
Thus spake the seraph; and forth-with appeared a shin-ing throng of
 an-gels prais-ing God; and thus addressed their joy-ful song.

f poco rall.

mf poco rall.

FULL CHORUS.

Allegro moderato.

Soprano. 

f Alto. 

f Tenor (Soprano lower.) 

f Bass. 

To God in the high-est, glo-ry, To God in the high-est,
 To God in the high-est, glo-ry, To God in the high-est,
 To God in the high-est, glo-ry, To God in the high-est,
 To God in the high-est, glo-ry, To God in the high-est,

Allegro moderato. 

Tonic Solfa Series No. 694, Price 1d., corresponds with this number.

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glo - ry, To God on high be glo - - - ry and
 glo - ry, To God on high be glo - - - ry and
 glo - ry, To God on high be glo - - - ry and
 glo - ry, To God on high be glo - - - ry and

peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-

mp meno mosso

will to men Glo - ry to God in the high - - est.
 will to men
 will to men
 will to men

mp meno mosso

f
 p
 Peace, peace on earth, good-will to men
 Glo - ry to God in the

f
 p
 Peace, peace on earth, good-will to men
 f
 p
 Peace, peace on earth, good-will to men
 f
 p
 Peace, peace on earth, good-will to men

sf
 p
 mf
 Peace, peace on earth, goodwill to men

high - - est.
 f
 p
 Peace, peace on earth, goodwill to men
 Peace,
 f
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 Peace, peace on earth, goodwill to men
 Peace,
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 Peace, peace on earth, goodwill to men
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 Peace, peace on earth, goodwill to men

f
 peace on earth, good-will to men.
 f
 peace on earth, good-will to men.
 f
 peace on earth, good-will to men.
 f
 peace on earth, good-will to men.

mp
 > poco a > poco cresc.

CHORAL ALBUM NO. 694.

glo - ry, To God on high be glo - ry and
 glo - ry, To God on high be glo - ry and
 glo - ry, To God on high be glo - ry and
 glo - ry, To God on high be glo - ry and

peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-
 peace on the earth, good-will to men, and peace on the earth, good-

mp meno mosso

will to men Glo - ry to God in the high - est.
 will to men
 will to men
 will to men

mp meno mosso

Peace, peace on earth, good-will to men Glo - ry to God in the

Peace, peace on earth, good-will to men

high - est. Peace, peace on earth, goodwill to men Peace,

peace on earth, good-will to men.

mp > poco a > poco cres.

a tempo

To God in the highest, glo - ry, To God in the high-est, glo - ry, To
fa tempo

To God in the highest, glo - ry, To God in the high-est, glo - ry, To
fa tempo

To God in the highest, glo - ry, To God in the high-est, glo - ry, To
fa tempo

To God in the highest, glo - ry, To God in the high-est, glo - ry, To

fa tempo

God on high be glo - ry And peace on the
 God on high be glo - ry And peace on the
 God on high be glo - ry And peace on the
 God on high be glo - ry And peace on the
 God on high be glo - ry And peace on the

rall.

earth, good-will to men, and peace on the earth, good-will to men.
 rall.

earth, good-will to men, and peace on the earth, good-will to men.
 rall.

earth, good-will to men, and peace on the earth, good-will to men.
 rall.

earth, good-will to men, and peace on the earth, good-will to men.

rall.

“O ZION THAT BRINGEST GOOD TIDINGS.”

WILL BE READY SHORTLY.

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Anthems suitable for Christmas and other Seasons.

Andante grazioso.

Tenor (or Soprano) Solo.

An-gels from the realms of glo-ry

Wing your flight o'er all the earth Ye who sang Cre-a-tion's sto-ry

Now proclaim, now proclaim, now proclaim Mes-si-ah's birth, Come and worship,

wor - ship, wor-ship Christ the new-born King!

QUARTET (or SEMI-CHORUS.)

Come and worship, wor-ship Christ the new-born King! rall.

Come and worship, wor-ship Christ the new-born King! rall.

Come and worship, wor-ship Christ the new-born King! rall.

Come and worship, wor-ship Christ the new-born King! Segue Chorus.

FINAL CHORUS.

Allegro con spirto.

Allegro con spirto.

Glo - ry be to God on high,
 Glo - ry be to God on high,

Allegro con spirto.

high, and to the earth be peace, and to the
 high, and to the earth be peace, — and
 Glo - ry be to God on high, and to the earth be peace, and
 Glo - ry be to God on high, and to the earth be peace, and to the

earth be peace, *mf* to the earth be peace, Good - will hence-forth from heav'n to men,
 to the earth be peace, Good - will hence-forth from heav'n to men, Be -
 earth, and to the earth be peace, Good - will hence-forth from heav'n to men, Be -

Sonata Form

ff

Be - gin and nev - er, nev - er, nev - er, nev - er, nev - er
 Be - gin and nev - er, nev - er, nev - er, nev - er, nev - er
 Be - gin and nev - er, nev - er, nev - er, nev - er, nev - er
 gin and nev - er cease, and nev - er

Ped.

p poco lento

cease, Good-will from heav'n to men, Be - gin and nev - er cease.
p poco lento
 cease, Good-will from heav'n to men, Be - gin and nev - er cease.
p poco lento
 cease, Good-will from heav'n to men, Be - gin and nev - er cease.
p poco lento
 cease, Good-will from heav'n to men, Be - gin and nev - er cease.

Tempo I.

f

Glo - ry be to God on high, Glo - ry be to God on
 Glo - ry be to God on high, Glo - ry be to God on
 Glo - ry be to God on high, Glo - ry be to God on high,
 Glo - ry be to God on high,

Tempo I.

f

ff

high,
high,
Glo - ry be to God on high,
Glo - ry be to God on high,

And to the earth be peace,
And to the earth be peace,
To the earth be peace,
To the earth be peace,

Good -
Good -
Good -
Good -

ff

will hence-forth from heav'n to men Be - gin and nev - er cease, Be -

will hence-forth from heav'n to men Be - gin and nev - er cease, Be -

will hence-forth from heav'n to men Be - gin and nev - er cease, Be -

will hence-forth from heav'n to men Be - gin and nev - er cease, Be -

will hence-forth from heav'n to men Be - gin and nev - er cease, Be -

ff

gin and nev - er cease!
gin and nev - er cease!
gin and nev - er cease!
gin and nev - er cease!

ff

January the choir will give a miscellaneous selection, and in March a rendering of "Judas."

In addition to the special work, the choir organise an orchestral service each month (on

the last Sunday), which draws a large congregation. During recent months five concerts have been given for the Borough Council, with the appreciation of crowded audiences—a useful record of active occupation.

How to Use the Pedals.

ARTICLES without number have been written on the proper use and common misuse of the pedals. Still every writer has his own view-point, and, moreover, a practically new set of teachers and of pupils comes and goes in about five years; so that many rules and hints must be repeated in order to be brought to the attention of all.

The common term "loud pedal" is a misnomer. To be sure, it is one of the incidents of its use that the volume of tone is somewhat increased by the holding of the pedal for some consecutive notes; yet this is but incidental, and volume of tone is properly secured by the touch alone, while the "loud pedal" is used as often and as freely in soft and even the softest passages as in the loud.

The proper term is "damper" pedal, since it lifts from the wires the dampers which, when resting on the wires, clog them and prevent them from vibrating and sounding. As every one notices at once, the immediate effect of the pedal is to prolong the tone, thereby accomplishing what would otherwise require a third or a fourth hand, while the two hands of the player are at liberty to leave the keys already struck and busy themselves with the playing of other notes.

This seems in theory a simple thing, but in practice the utmost care and precision are required, or a note or notes held by the pedal will sound over into a new combination of tones with which it or they will make really hideous discords. Carefully used, the pedal is of invaluable assistance in slurring the various parts, and to accomplish this a critical and well-trained ear must be judge and master, for it is quite impossible for pedal marks or for any teacher to indicate all the desired nuances.

A few general principles can, however, be indicated. The notes most calling for pedal sustaining are, first, the low bass tones or fundamental bass voice, and, second, certain tones of the melody part.

It is a well-known fact that when the pedal is pressed and the wires are thereby at liberty to vibrate, anything that jars the piano will set the entire system of strings in slight vibration. Any one may notice this by the simple expedient of pressing the pedal and then striking smartly the under side of keyboard with fist or palm of the hand. There is a decided difference in the effect of a full chord struck upon the piano with or without the damper pedal. In the former case it sounds a little blurred and confused; in the latter, clear and definite. Nor is this all. Each tone that is

sounded on the piano with pedal pressure is slightly reinforced by a sympathetic harmonic tone from the eighth, twelfth, fifteenth, seventeenth, nineteenth, etc., lower. This adds a little to the confusion.

The ideal use of the pedal is, therefore, to press it instantly after the playing of a note or a chord, especially if the latter be a loud one. This must, of course, be done before the finger has left the key. Sometimes this is not feasible, as, for instance, the case of a broken chord where the bottom note (probably the most important one to be held) has to be instantly forsaken by the finger. But where the pedal must be applied precisely *with* a chord or note, there is always danger of also catching and sustaining a previous note, and certainly if this has been slurred to the following. For the dampers to stop the vibration of the wires and consequent sound, there must be actual contact. Therefore, the foot must be lifted clear of the pedal or the tone may not quite stop. As to advisability of soft-pedal use, there is a difference of opinion. In the old-time squares and in some uprights the soft-pedal effects were produced by the insertion of a strip of felt between hammer and string, thereby entirely changing and ruining the quality of tone. This was properly condemned by teachers. But in the grands and modern uprights the quality of tone is practically the same and simply softer, which certainly seems legitimate.

The terms *una corda* (more properly called *due corde*), *tre corde*, indicate that the tones are given out respectively by a part or all the three unison strings for each note. This is accomplished on the grand piano by the simple expedient of moving the entire keyboard and hammer action a trifle to one side. In most uprights the soft pedal holds all of the hammers nearer to the strings, so that they can acquire momentum and force in striking the wires.

PRACTICAL POINTS.

MAKE the sentiments of the song a part of yourself for the time.

It is better to stand when practising vocal exercise; one can place the tone better, breathe better, and execute better.

If one has not heart enough to sing a ballad well, he can sing nothing well.

In order to sing well before the public, much experience is required; hence, improve every opportunity of singing publicly; remuneration is of secondary importance for the first year or two.

If you find yourself in fair voice, do not take any medicinal preparation to improve it; a constant use of throat stimulants will weaken the vocal organs.

Nonconformist Choir Union.



THE annual gathering of the representatives of the choirs which comprise the Nonconformist Choir Union took place in the Council Room of the Tonic Sol-Fa College, Finsbury Square, on October 9th. The attendance was above the average, and much interest was shown in the record of progress unfolded by the Secretary in the Report. Mr. E. Minshall, President of the N.C.O., was in the chair, and he was supported by Mr. Fountain Meen (Treasurer to the Union) and by Mr. Arthur Berridge, the highly - esteemed Secretary, who had an interesting and encouraging record of the year's activities to present to the meeting. The increase in the sales of the music books, the formation of new Unions, and the greater interest shown in the operations of the Union among choirs in Greater London were all noted with gratification. The increase of nearly 500 voices in the choir was also noted, thus constituting the largest choir of recent years. A graceful and well-earned acknowledgment of the interest displayed by Mr. W. E. Bryant in the matter of disposing of the railway tickets for friends was heartily received by the audience. The Secretary read the annual report as follows :—

THE EIGHTEENTH ANNUAL REPORT OF THE EXECUTIVE COMMITTEE OF THE NONCONFORMIST CHOIR UNION.

It is with pleasure that the Executive Committee report a year of substantial progress. During the past twelve months the Committee have met for business seven times. The first meeting took place in accordance with the rules, immediately after the annual meeting on October 24th, 1905, and it was then decided to place an order with the publishers for 4,250 Staff Notation and 800 Tonic Sol-fa books, for the 1906 Festival. Subsequently these numbers were increased to 4,600 Staff, and 1,000 Sol-fa—a total of 5,600 books, all of which were distributed long before the Festival.

In November and December, the Committee organised meetings at Ilford, Clapham, West Dulwich, Kingston, Bexleyheath, and South Tottenham, with a view to the formation of choir unions in the respective districts.

Addresses were given at these meetings by Messrs. Adams, Harris, Rowley, McLellan, Turney, C. E. Smith, Langford, and the Secretary, and the whole scheme proved quite successful in the object with which it was promoted—some of the meetings having been productive beyond all expectation. Bexleyheath Choir Union has already borne fruit, and branch unions are in course of formation at Belvedere and Erith.

Immediately after the issue, by the Committee, of the annual circular to choirmasters, inviting choirs to affiliate with the Central Choir Union for the year 1906, the Secretary received notice from the manager of the Crystal Palace Company, that the date (June 30th), pencilled in their diary as the date of the N.C.U. Festival, must be altered to June 16th, and the Committee at once met and accepted the new date.

The alteration involved the trouble and expense of recircularising the Free Church choirs all over the country, but the Crystal Palace Company agreed to bear part of the expense.

There were 173 orders for music books, five of which were from *bona-fide* choir unions, from which it may be assumed that in the current year's Union over 200 choirs were represented; ninety-four of these were drawn from Greater London, an increase of twenty choirs over last year's number in the Metropolitan area. This increase, may, without doubt, be attributed to the influence of the meetings, to which reference has been made.

A large number of district rehearsals, both London and provincial, were arranged during the months of May and June.

Mr. Minshall visited Colne, in Lancashire, Stockport, Leeds, Bradford, and Cambridge, rehearsing choirs and otherwise stimulating interest in the objects of the Union. A new choir union has been formed at Leeds.

Provincial rehearsals were also held at Earls Barton, St. Neots, Rushden, and Brighton, under the direction of Messrs. E. A. Smith and F. S. Turney.

Fifteen London district rehearsals were held, with an average counted attendance of over a hundred singers at each. Mr. Minshall was assisted in the work of directing these by the deputy-conductors already named, and Messrs. Cowley, Rowley, and Chas. E. Smith.

Mr. Minshall conducted the final London rehearsal at the City Temple, four days before the Festival, when the attendance was so large as to comfortably fill the vast building.

As usual, the year's work of the Union reached the meridian on the day of the Festival at the Crystal Palace, Saturday, June 16th. The choral competitions organised by the Union to stimulate greater interest in church choir work, and to promote greater efficiency in the execution of worship music in our church services, were more popular than ever. No fewer than twelve choirs entered, namely, eight in Class A (large choirs), and four in Class B (small choirs). In Class A, Lewisham Congregational Church choir, under the direction of Mr. Frank Idle, A.R.A.M., was again successful, having won the prizes three times in four years. In Class B Reigate Congregational Church choir, under the conductorship of Mr. F. J. Buckland, gained the prizes.

Mr. W. Harding Bonner was engaged as adjudicator, and in his subsequent remarks praised, advised, and cautioned the choirs in turn, of course by number only, for until the name corresponding with the rotation number of the choir in order of singing was given by the Secretary, Mr. Bonner did not know which choir he was criticising. The judge commended the choirs also for their efforts to raise the standard of the music they rendered for worship, and in this sense every choir that entered the competition was certainly a gainer.

The best thanks of the Council are given to Mrs. Minshall for the gift of the challenge shield, and to Mr. Arthur Berridge for the batons.

In the afternoon an interesting programme of popular organ music was performed on the grand organ in the centre transept by Mr. E. A. Smith, of Muswell Hill Congregational Church.

The combined choirs, conducted by Mr. Minshall on the Handel orchestra at four o'clock, was the largest gathering we have had for seven years, being the first time since 1899 that the chorus has exceeded 3,000 voices. The actual number on the Crystal Palace certificate is

3,017, an increase of 469 over last year's attendance.

The standard of the singing was—to judge from the remarks of qualified auditors who have expressed themselves, and from Press notices—above the average. The programme proved to be over-long, and pieces had to be omitted in order to conclude the concert within reasonable time.

The committee engaged the services of the Crystal Palace military band to play two selections, and the experiment proved a success. These well executed pieces, with Mr. Fountain Meen's artistic organ solos, afforded agreeable relief to the vocal numbers. The solos by Miss Lucie Johnstone were well received by both audience and choir, and in addition to singing, Miss Johnstone kindly performed the graceful act of presenting the prizes to the winning choirs in the competition.

The committee again desire to thank the choir secretaries, church officers, and other friends for their co-operation and help in obtaining the use of chapels and other buildings, for meetings and district rehearsals, getting paragraphs inserted in newspapers and magazines, and in other ways giving publicity to the objects and work of the N.C.U.

The result of the sale of visitors' tickets, under the superintendence of Mr. W. E. Bryant, shows a substantial increase over last year's sale, and would be more but for the fact that the S.E. and Chatham and the L.B. and S.C. Railway Cos., while restricting the N.C.U. to advertising no cheaper ticket than 1s. 6d., themselves undersold the Union at their own stations in the districts immediately around the Crystal Palace. The committee desire to express their appreciation of Mr. Bryant's labours in the management and distribu-

ber of copies of the Festival music are printed, and an early notification of the wish of any choir to become affiliated, not only ensures a supply of books to the applicant, but is of great assistance to the committee in determining the quantity of books to have printed.

The committee regret to announce that Mr. Fountain Meen, vice-president, chairman of Executive Committee, treasurer, and organist of the Union, has intimated, by letter to the secretary, that on the recommendation of his doctor, he must give up some of his work, and therefore wishes not to be again nominated as chairman of the Executive Committee, or as organist of the Union. The Committee desire to place on record their sincere gratitude to Mr. Meen for the hearty and enthusiastic services he has rendered to the Union. They hope that an arrangement may be made to give Mr. Meen some assistance at the organ if necessary, which will enable him to consent to remain as organist of the Festival next year.

The number of "Personal members" has considerably increased during the past year, and the committee recommend to members of the Council this means of showing their practical sympathy with the objects of the Union.

Provisional arrangements are being made for the year 1907. The music sub-committee are busy selecting suitable pieces for a music-book to recommend for the acceptance of the incoming committee for next year's Festival.

The treasurer's cash account was presented by Mr. Fountain Meen, who had the felicity of reporting a balance in hand of nearly £28 more than that with which the year commenced—a thoroughly welcome announcement.

NONCONFORMIST CHOIR UNION.

TREASURER'S CASH ACCOUNT, 1905-6.

	£ s. d.		£ s. d.
To Balance at Bank	7 19 0	By Hire of Halls, Hotel and Travelling Expenses	18 18 8
" Books sold	3 19 10 6	" Choral Festival Committee	1 1 0
" Entrance Fees for Competition	3 0 0	" Postages, Carriage and Telegrams ..	28 14 2
" Personal Member Subscription	2 8 0	" Band and Vocalist	8 3 0
" Photographs	2 17 0	" Gratuities	2 1 0
" Railway and Seat Tickets	70 19 0	" Printing and Stationery	35 8 3
	<hr/> <u>£406 13 6</u>	" Purchase of Music	0 5 3
		" Music Books	166 0 0
		*" Railway and Seat Tickets	59 3 7
		" Clerical Assistance	31 10 0
		" Competitions and Prizes	13 12 8
		" Photographs	2 10 0
		" Refunded	3 3 0
		" Cheque Books	0 4 0
		" Balance at Bank	35 18 11
	<hr/> <u>£406 13 6</u>		

We have examined this Account with the Books, Pass Book and Vouchers, and find it correct.

Oct. 6th, 1906.

* Less by three guineas allowed by Crystal Palace Company for alteration of date of Annual Festival.

tion of these tickets, and to thank him for the very efficient manner in which he has carried this department to success. The committee regret that choirs were shut out from affiliation owing to their application being received after the books were disposed of.

It is well to remember that only a limited num-

Mr. Minshall, in moving the adoption of the report and balance sheet, congratulated the Union on the happy features contained in both documents. The increase of singers was remarked upon as a welcome sign of progress which promised to be of a lasting character. The "pioneer" work which had been undertaken by some of the com-

mittee during last winter had borne fruit, and the return of the country choirs was an excellent sign. The chagrin and disappointment which the choir experienced eight years ago, when the railway fares were raised, had been somewhat lessened by the change in the *personnel* of the membership—naturally due to the lapse of time. Unions have been formed at Leeds and elsewhere. The adoption of the Crystal Palace band in place of the N.C.U. orchestra was successful from a financial standpoint, as well as proving an artistic attraction. The programme for 1907 would contain special provision for the band, in the inclusion of pieces written for brass and drums in combination with the organ. The motion was seconded by Mr. Death, and supported by Mr. Adams (Bexley Heath), and Mr. J. R. Buckland (Reigate), who each spoke of increased interest in their respective choirs in consequence of joining the Nonconformist Choir Union.

Mr. T. R. Croger, in offering his congratulations on the progress of the Union, was happily reminiscent in recalling the early days. Always interesting, Mr. Croger was especially so to the new members of the Union; his explanatory remarks concerning suggestions of the previous speakers being of great value. The report and balance sheet were then unanimously adopted, and the business closed with the report of the scrutineers (Messrs. Ainger and H. Clark), who announced the names of the twenty gentlemen who are to form the executive committee for the ensuing year, viz., Messrs. Adams, Ainger, Bryant, Collins, Cramp, Death, W. Dean, Ford, Freer, Idle, Langford, Lane, McLellan, Poulter, Rowley, C. E. Smith, A. Tucker, S. W. Tucker, Turney and Webb.

ST. COLOMB NONCONFORMIST CHOIR UNION.

THE choirs of the various Free Churches at St. Columb, at the invitation of the District Free Church Council, met recently in the Bible Christian Church, to consider the formation of a Nonconformist Choir Union. There was a large attendance, representing the Wesleyan, Bible Christian and U.M.F.C. choirs. The Rev. A. E. Jones was voted to the chair, and the Rev. T. Spillet (president of the Free Church Council) was also present. The secretary of the Council (Rev. J. Hartley Duerden) stated that the object of the gathering was primarily to organise a united choir to assist in the half-yearly gathering of the Free Church Council, which is to be held in the Wesleyan Church, St. Columb, on November 7th; but they wished that choir to become a permanent one in order that the valuable assistance of their musical friends might be made a more effective auxiliary to their united church life. The Free Church Council was awake to the power of song, just as all great religious movements had been. The aim of the proposed union would be a religious one, viz., to assist the churches in the service of song. As to organisation, it would be thoroughly democratic, and all the officers, from the conductor downwards, would be elective and voluntary. But that the movement should not languish in its infancy, he would, if no better could be found, volunteer to conduct it until it had been established, when he would cheerfully hand over the baton to someone more capable. He might tell them, as he was a stranger to them, that he had had some little experience in these matters, having since the age of seventeen been conductor of some sixteen

choirs in different parts of the country and abroad, including among others, the Royal Arsenal Co-operative Society's Junior Prize Choir and the Woolwich and Plumstead Nonconformist Choir Union. He had pleasure in moving that a Nonconformist Choir Union be formed for St. Columb and district.

The Rev. T. Spillet seconded, and after some questions and a little discussion, the resolution was carried.

A temporary committee was formed, consisting of representatives from all the choirs represented at the meeting—the Congregational Church, which had been inadvertently overlooked, to be invited to send representatives also.

Nonconformist Church Organs.

ZION CHAPEL, LINDLEY, YORKS.

Re-constructed and enlarged by Messrs. Brindley and Foster.

Great Organ. CC to G (56 notes).

Teneroon	wood	16 feet.
Open Diapason	metal	8 "
Stop Diapason	wood	8 "
Echo Diapason	metal	8 "
Principal	"	4 "
Twelfth	"	2½ "
Fifteenth	"	2 "
Sesquialtra	"	—
Posaune	"	8 "

Swell Organ. CC to G (56 notes).

Lieblich Bourdon	wood and metal	16 feet.
Violin Diapason	metal	8 "
Hohl Flute	wood and metal	8 "
Vox Angelica	metal	8 "
Unda Maris	"	8 "
Geigen Principal	"	4 "
Fifteenth	"	2 "
Echo Cornet (Five Ranks)	"	—
Double Trumpet	"	16 feet.
Trumpet	"	8 "
Oboe	"	8 "
Clarion	"	4 "

Solo Organ. CC to G (56 notes).

Viola de Gamba	metal	8 feet.
Lieblich Gedact	wood and metal	8 "
Dolce	metal	8 "
Flute Harmonique	"	4 "
Clarinonet	"	8 "
Cor Anglais	"	8 "

Pedal Organ. CCC to F (30 notes).

Sub Bourdon	wood	32 feet.
Open Bass	"	16 "
Sub Bass	"	16 "
Violoncello	metal	8 "
Bombarde	"	16 "

Couplers, &c.

Swell to Great.	Solo to Pedal.
Swell to Solo.	Great to Pedal.
Great to Solo.	Tremulant to Solo.
Solo Sub-Octave.	Tremulant to Swell.
Swell to Pedal.	

Four Composition Pedals to act upon Swell Stops.

Three Composition Pedals to act upon Great and Pedal

Organ Stops.

Two self-balancing Swell Pedals.

Blown by two separate Hydraulic Engines.

Echoes from the Churches.

A copy of "The Chorister," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. Laws.

METROPOLITAN.

BLOOMSBURY.—The first Saturday concert at Bloomsbury Chapel this season was given on October 6th. The chief item on the programme was the selection of pieces played by the band of the Hon. Artillery Company. The building was filled as soon as the doors were opened, and many had to be turned away. These concerts, under the direction of Mr. F. A. Atkins, will be continued every Saturday through the winter.

BROMLEY.—Harvest thanksgiving services were held at the Trinity Presbyterian Church on Sunday, September 30th, when eloquent sermons were preached by the Rev. D. F. Mackenzie, M.A., B.D., the musical portion, under the direction of Mr. T. Henry Jarvis, the organist and choirmaster, being bright. The services were continued on the following Wednesday, when Allanson Benson's harvest cantata, "Praise the name of the Lord your God," was sung by an augmented choir in place of the anthem. The vigorous opening and closing choruses were given with excellent verve and precision, the volume of tone and blending of the voices in the well-balanced choir was particularly good. The quieter number, "He maketh peace," was interpreted with delicacy and charm, showing admirable contrasts in light and shade. Miss Eva Hardy sang the soprano solo, "All filled with sheaves," and also the introductory recitative gracefully and appropriately, the beautiful quality of her voice telling out well in the large building. Mr. Jarvis played the brilliant organ accompaniment with skill and judgment, and to him was also due the credit for the painstaking care with which the musical portion of the services were given throughout.

CITY.—Harvest festival services were held at Wesley's Chapel, City Road, on Sunday, Oct. 7th. Special anthems were sung at both services, and at close of evening service the greater part of Part I. of Haydn's "Creation" was rendered, under direction of Mr. Charles Warner, organist and choirmaster. The solos were sung by Miss Smart, Miss Mabel Pratt, Mr. Russell. Mr. Walter Phillips.

EAST FINCHLEY.—Harvest thanksgiving services were celebrated at the Congregational Church on Sunday, September 30th. The church was tastefully decorated with flowers, fruit, etc., and large congregations assembled at each service, especially in the evening, when every available seat was occupied. The morning service was conducted by the Rev. W. Emlyn Jenkins, of High Barnet. The Rev. Duncan Grant, minister of the church, conducted the service in the evening. As usual, at this church on special occasions, music formed a prominent part of the services. Apart from the harvest hymns and chants and congregational anthems, the choir sang two special anthems, that in the morning being Barnby's "Ye shall go out with joy," which was sung with much spirit, although a little more certainty on behalf of the basses might have added to the general effect. The solo part was sung with much sweetness by Miss Tucker. The anthem chosen for the evening was of a far more ambitious character, viz., Cowen's "Thou shalt keep the feast of harvest," which is

full of passages that require skilful handling. Mr. W. G. Parkyn, however, is a remarkably pains-taking organist and choirmaster, and the rendering of this difficult work showed every evidence of careful training. The sopranos especially had no easy task, but, although a slightly strained effect was apparent once or twice, all are to be congratulated upon a successful performance of the anthem. The singing of hymns throughout the day was marked with much brightness and spontaneity. Special collections were taken on behalf of the choir fund and debt on school buildings.

KENTISH TOWN.—On Sunday, October 14th, the harvest festival services were held at the Congregational Church, the preacher being the Rev. Joseph Adams. The choir did good work throughout the day; the anthems rendered were "Sing to the Lord of harvest" (Mauder) and "Great is the Lord" (Sydenham). At the evening service, Miss Jessie Smerdon sang the two solos with great feeling: "He shall feed His flock" ("Messiah") and "But the Lord is mindful" ("St. Paul"). Special mention should be made of the musical service in the afternoon, the choir and friends rendering Maunder's cantata, "Song of Thanksgiving." This is a very pretty and effective work, and the singing of the choir throughout was excellent, and greatly appreciated by the large congregation present, amongst whom was the Mayor of St. Pancras, Mr. Geo. Hickling. A special word of praise is due to the soloists. Miss Ethel Brewer's (soprano) rendering of the solo "O lovely flowers" was exceedingly good; Mr. Hubert Baker (tenor) was also well received, and he did full justice to the solo, "O Thou whose constant mercies"; Mr. Fredk. Addison was perfect in his rendering of the recitative and air, "The gracious Lord, His promise"; Mr. James Jefferson presided at the organ; his masterly accompaniments added considerably towards the success of a very pleasant afternoon. Mr. Arthur W. Smerdon, the organist and choirmaster, conducted, to whom congratulations are due.

TOTTENHAM.—Very successful harvest festival services were held in the High Cross Congregational Church on Thursday and Sunday, September 27th and 30th, the Rev. W. J. Betts preaching on the Sunday. The church was tastefully decorated with fruit, flowers, etc. Gaul's cantata, "Ruth," was performed each evening, the soloists being Miss Mary May, Miss Constance Cowley, Miss Emily Grant, and Mr. Hubert Perry. Mr. Herbert Collison presided at the organ, and Mr. Ernest S. Darke, organist and choirmaster, conducted. On Sunday the church was filled to its utmost capacity by an appreciative congregation. At the annual meeting of the choir, held on Wednesday, October 3rd, Mr. Darke resigned the office of choirmaster, and Mr. A. L. Cowley, a Vice-President of the N.C.U., was elected in his stead.

PROVINCIAL.

BLACKBURN.—In the Mixed Voice Choir Competition at Blackpool Festival, the Chapel Street choir took the first prize.

DOVER.—Harvest festival services were held on Sunday, October 7th, and Wednesday, October 10th,

at the new Congregational Church. On Sunday the pastor (Rev. F. P. Basden) preached to large congregations—the church being very tastefully decorated, and the platform loaded with choice fruits and vegetables. The choir was augmented by several friends at the evening service, when the anthems "Thou crownest the year" (A. Berridge) and "Father of mercies, God of love" (E. V. Hall) were well sung, the solos being tastefully rendered by Miss A. Horn and Miss J. Campbell. On the Wednesday evening a service of praise was arranged as a fitting close to the festival. The organ was discarded in favour of an orchestra with pianoforte and American organ; also the choir of forty-five voices were ably assisted by a bass soloist, Mr. J. R. Eaton, whose rendering of "Rolling in foaming billows" and "Now Heaven in fullest glory shone" (from the "Creation") was delightful to every listener. In addition to anthems sung on Sunday, the choruses, "Gloria" (Mozart's 12th Mass) and "The Heavens are telling" ("Creation"), also several harvest hymns were rendered—all being well accompanied by the orchestra, with Mr. J. R. Wells as leader. Mr. C. E. Beaufoy, the organist, presided at the American organ, with Miss Janet Capell, L.R.A.M., at the pianoforte, while the bâton was in the hands of Mr. F. D. Morford, choirmaster. The collections taken realised about £9 for the Dover Hospital, and also a satisfactory contribution to the choir library funds. A brief but very interesting address was given by the Rev. Alexander Wilson, of Sandgate, in the course of the evening. This festival brought out the ability of the choir in a very marked degree, the singing throughout being of a high standard, and it is earnestly hoped the "powers that be" will speedily make up their minds to instal a new organ—the present instrument being most inadequate for a church of such dimensions and capabilities.

ELLESMORE.—The harvest thanksgiving services were held in the Primitive Methodist Church on Sunday, October 7th. In the afternoon the choir gave the service of song, "Elijah." Mr. Picton conducted the choir, Miss Finney was at the organ, and Mr. E. J. Gough gave the connective reading.

EGHAM HILL.—On Sunday, September 30th, very successful harvest thanksgiving services were held in the Congregational Church. The pastor (the Rev. A. E. Snashall) preached impressive sermons both morning and evening, and also conducted the afternoon service for the young people. The choir, under the direction of Mr. B. Tice (choirmaster), and Mr. S. Janes (organist) rendered in excellent manner the following anthems: "Great is the Lord" (Steane), and "O, for the wings of a dove" (Mendelssohn) in the morning, and at the evening service "Thou visiteth the earth" (Calcott), "O lovely peace" (Handel), and "I will feed my flock" (Bridge). The church was tastefully decorated by ladies and gentlemen of the congregation with an abundance of flowers, fruit and vegetables, kindly sent by numerous friends. The attendances at every service were large, the church being crowded in the evening.

KINGSTON (SURREY).—A harvest festival on an elaborate scale took place at the Congregational Church, Eden Street, on Sunday, October 7th, when large congregations attended both morning and evening, the church being crowded at the latter service. Harvest hymns were sung, and the special music was of an interesting character. In

the morning the large choir under Mr. G. Eaton Hart gave the anthem "Praise the Lord, O my soul" (R. Smart), which was repeated in the evening, when also the "Hallelujah Chorus" from Beethoven's oratorio, "Mount of Olives," was sung. Previous to the commencement of the evening service a short selection from the "Elijah" was rendered, including the bass solo, "O Lord, Thou hast overthrown," successfully sung by Mr. Sydney Hart, the part allotted to the youth being well-rendered by Master Harold Hart, and the chorus, "Thanks be to God." Mr. Harry Wellard ably presided at the organ at both services, and in the evening was assisted by an orchestra, with which he played the well-known Andante from "Berencie" (Handel), and the Finale from Mozart's Sixth Symphony, in addition to the accompaniments to the choral music. On Saturday, October 13th, in connection with the Popular Entertainments, there was a series of competitions for vocalists, the judges being Mr. Franklin Clive and Mr. Ivimey. On the following Saturday the prize-winners provided the programme. Amongst them were Master H. E. Hart ("Angels ever bright and fair"), Miss J. Hart ("Tell me, my heart"), the Misses Hart ("O lovely peace"), Mr. S. Hart ("The Deathless Army"), all of the Congregational Church choir.

LYTHAM.—The choir of the Congregational Church took the first prize in the Church or Chapel Choir Competition at the Blackpool Festival.

RHOSLLANERCHRUGOG.—The service of song, "Elijah," was admirably rendered by the choir, under the leadership of Mr. Esau Edwards, at Mount Pleasant English Baptist Church on October 17th. Mr. E. Stanley Evans was at the organ, and the following assisted: Messrs. John Jones, J. E. Jones, Harry Edwards, John Evans, and Miss Maggie Jones.

RICHMOND (SURREY).—The harvest festival in connection with the Vineyard Congregational Church was held on Sunday, October 14th, when for the occasion the vestibule and interior of the church were beautifully decorated with palms, flowers, and seasonable articles of produce by the members of the Vineyard Guild, under the direction of Mr. Reg. Groves, of Church Nursery, Petersham, Surrey. Crowded congregations gathered both for the morning and evening services, when special sermons were preached by the minister, the Rev. Archibald Johnstone. The anthem selected for the morning service was "Ye shall dwell in the land" (Stainer), the solos being entrusted to Miss Elsie Johnstone and Mr. Frank C. Wheeler. During the collection the always welcome duet, "O lovely peace" (Handel), was splendidly rendered by Mrs. Frank Lyne and Miss Lilian Lenzer. At the evening service the "Hallelujah Chorus," from Beethoven's "Mount of Olives," was the anthem, and at the close of the sermon Schubert's "The song of Miriam" was given with great success. Mrs. Frank Lyne (the conductor of the choir) took the solos, and her singing left nothing to be desired. She was grandly supported by the choir, whose interpretation of the tragic choruses, for which the work is famous, was first-rate throughout. Miss Jessie Matthews presided at the organ, and is deserving of high praise for her able accompaniments and clever voluntaries.

SOUTHSEA.—Miss Daisy Pettitt, of Albert Road Wesleyan Church choir, gained the first prize in the soprano solo competition at the autumnal fes-

tival of the National Temperance Choir Union, held at Derby on the 6th ult.

STANLEY (DURHAM).—Choir Sunday was celebrated in the Wesleyan Church on Sunday, October 7th, when excellent music was rendered, under the direction of Mr. W. Laws, choirmaster, with Mr. Thomas Pearson as organist. This choir is endeavouring to make the service of praise musical and devotional, and they are succeeding very well under the new conductor. The congregational singing was very bright and inspiring, and although it was "hearty" the tone produced was good. The hymns, "Come unto Me" and "Hark, hark, my soul" were particularly impressive, sung as they were by a thousand voices. Miss Lilian Buckley was the special soloist, and her singing of "The coming of the King" at the morning service, and "Come unto Me" at the evening service, gave much pleasure. She sang with taste and feeling, and in a most simple and unaffected manner. In the afternoon, when there was a large company of local musicians present in the audience, the choir gave Berridge's cantata, "The Love of God." The solos, duets, quartets were nicely given by Miss Lilian Buckley, Miss Kate Allison, Miss Allison, Mr. W. Long, and Mr. Sydney Marshall. Although all did well, special mention must be made of Miss Buckley's rendition of "Love divine, all loves excelling." The choruses, by the choir, were sung with precision. The choir also gave a very good rendering of Darnton's anthem, "I will sing of the mercies of the Lord for ever." The choir gave a concert on the Monday evening, the proceeds being given to the fund for providing homes for aged miners. There was a large attendance. The choir sang "Strike the Lyre," "Comrades Song of Hope," "Excelsior," and "Softly fall the shades of evening." Songs were sung by Miss Lilian Buckley, Mr. Siddle, and Mr. McIntosh. Mr. Westwater gave three fine recitals, and Mr. Heslop gave two 'cello solos.

ST. COLUMB MAJOR.—The Men's Own meetings were resumed in the Congregational Church on the 23rd September. Owing to the fine weather the meetings have been discontinued for two months, and the re-opening was greatly appreciated by the young men. The soloist was Mrs. J. Brewer, who rendered "The King of Love" with great effect. It is always a great pleasure to listen to the beautiful organ solos which are given by Mr. R. W. E. Saunders. His solos on that day consisted of pieces by Bach, Mansfield, and Maunder.

SUNDERLAND.—On September 27th, 30th, and October 1st the harvest festival was celebrated at Roker Congregational Church. The musical celebrations included the anthems "O Lord, how manifold" (Barnby), "O taste and see" (Goss), "Thine, O Lord, is the greatness" (J. Kent), and as an introit on Sunday, "Lord, for Thy tender mercies' sake" (Farrant). On the Monday evening the service mainly consisted of a performance—the first in Sunderland—of J. H. Maunder's admirable cantata, "A Song of Thanksgiving." The choir, numbering about thirty, were supported by Misses J. Price and J. Stephenson, and Messrs. R. M. Kent, jun., and T. Watt as soloists. A splendid rendering of the music was given under the conductorship of Mr. E. B. Frail, the choirmaster. Special mention should be made of the first and last choruses, and the trio, "While the earth remaineth." The accompanist was Mr. G. F. Dodds, L.I.S.M. Last year the same choir introduced Dr. Ferris Tozer's "Two Harvests" to Sunderland. It

may be mentioned that the collections reached a record figure.

TORQUAY.—Specially tasteful decorations were a marked feature of the harvest festival celebrated at Union Street Wesleyan Church on October 7th. The morning anthem, "Ye shall dwell in the land" (Stainer), was as warmly appreciated as ever. No. 943 (Methodist Hymn-book), set by Sir Fredk. Bridge, was sung for the first time, and won much favour. In the evening, instead of the usual anthem, a special half-hour's music followed a somewhat shortened sermon. The programme comprised three organ solos, "March Funèbre and Chant Séraphique" (Guilmant), two short pieces by Grison and Salomé, and Fantasia in E minor. "The Storm" (Lemmens), played with great effect by the organist, Mr. E. W. Goss. Mendelssohn's motett, "Hear my prayer," was given with organ accompaniment, and the choir and band, numbering between fifty and sixty, united in a spirited rendering of "Thanks be to God" ("Elijah"), with which the day's services appropriately concluded.

MELBA'S VOICE.

MADAME MARCHESI, in a recent interview, told the following story of the wonderful carrying power of Madame Melba's voice:—

"I will tell you a strange story of the telling and carrying power of Nellie Melba's voice. She was once staying at a villa in Stresa on the Lago Maggiore and dined one night with a party at the Villa Beau Sejour, belonging to Mr. Henry Russell.

"After dinner the party adjourned out on to the balcony overlooking the lovely gardens of the Duchess of Genoa's villa, and sat in silence looking over the placid lake, the Burromean Islands, and the twinkling lights of Pallanza, to where the tremendous slopes of Monte Rosa uplifted themselves in the great distance.

"Suddenly, without a moment's warning, Melba began to trill the joyous song of amazement and delight over the Jewels of Seduction.

Ah! Je ris de me voir si belle en ce miroir—
Est-ce toi, Marguerite?—Reponds, reponds, vite!

"The company were astounded and delighted, as well as thrilled by the exquisite purity of the diva's tones, yet applauded her not at all, so impressive was the occasion.

"Next day Mr. Russell had occasion to take a 'barca' and row across the bay to Pallanza on business, when he found that Melba's voice was the exclusive topic of conversation in the little town.

"It appeared that the carrying power of Melba's notes was so extraordinary that they had been heard with curious distinctness in Pallanza, quite three miles across the bay of the lake from Stresa; and a crowd of wondering-eyed Italians had gathered on the lake shore to listen to this remarkable long-distance solo."

LEEDS NONCONFORMIST CHOIR UNION.

THIS Union is making very satisfactory progress. Mr. J. Stones has been appointed conductor, and Mr. Sydney White deputy conductor; Mr. Harry Horsfall, L.R.A.M., organist, with Mr. Robert Pickard, A.R.C.O., as deputy organist. The first concert is to be given in the Coliseum in February next. Over fifty choirs have already joined the Union. Mr. Broadbent, as hon. secretary, is working hard to make the movement a big success.

New Music.

NOVELLO AND CO., BERNERS STREET, W.

Three Elizabethan Pastorals. By A. Herbert Brewer. 2s. each. No. 1. An Idyll. No. 2. Amongst the Willows. No. 3. The Morris Dance. —The three are well written, but No. 3 will probably be the favourite, owing to its brightness.

Lift up your Hearts. A Sacred Symphony. By H. Walford Davies.—This, Dr. Davies' latest work, was performed for the first time at the recent Hereford musical festival. It will certainly add to his reputation as a clever musician and full of resource. The idea is well worked out. It is divided into five parts, the least interesting being No. 3 (Soliloquy), and the best No. 5 (Finale). The latter is exceedingly effective, and will be appreciated by singers. But the work as a whole abounds in difficulties which will possibly frighten many choral societies.

The Soul's Ransom. Sinfonia Sacra. By C. H. Parry.—This is another work written for the Hereford festival. In composition it is in many respects similar to Dr. Davies' work; but it is easier, and ought to be a welcome addition to the repertoire of any capable choir.

BEAL, STUTTARD AND CO., 16, OXFORD CIRCUS, W.

Melodious and Progressive Studies for the Piano. By Ellis Riley. 2s. each.—Six books are issued, and of these, Nos. 2 and 3 are before us. Teachers will find them most useful. The studies are interesting and instructive, and the printed instructions with each piece ought to be of considerable assistance to students.

BAYLEY AND FERGUSON, 2, GREAT MARLBOROUGH STREET, W.

The Risen Lord, Harvest Joy, Message of the Flowers. By Charles Darnton.—These cantatas are admirably adapted for church choirs. *The Risen Lord* is divided into three parts, viz., Introductory, The Resurrection, and The Ascension. Four soloists (soprano, contralto, tenor and bass) are required. *Harvest Joy* is shorter, and is intended to form part of, or as supplementary to a service. Though solos are included, the composer indicates that they may be sung "full," if solo voices are not available. *Message of the Flowers* is written chiefly for the Sunday-school children, assisted by the church choir. The directions given as to the flowers the six groups of children should carry, if followed, would add to the general effect. The three cantatas present no musical difficulties at all, but they are melodious and singable.

BLACKBURN AND CO., LEEDS.

The Light of the Ages. By Charles Darnton. 6d.—A simple but effective Christmas cantata. To choirs looking out for something to sing at a musical service at Christmas time, we can commend this new work.

DON'TS FOR MUSICIANS.

DON'T waste your talent.

DON'T bite off more than you can chew. Trying to play music you can't swallow is like raising infants on porter-house steak.

DON'T play unless you are asked to, and don't refuse if you are asked.

DON'T kill time, count it.

DON'T sleep more than seven or eight hours. Your music will suffer if you do.

DON'T criticise the other fellow unless you can do better than he, and then—don't criticise.

DON'T play more than eight eights to the bar in a 4-4 movement, or less. Be exact.

DON'T neglect your instrument. If you do it will growl.

DON'T miss a concert if you can help it. See how the other fellow does it, and then strive to go one or two better.

DON'T get too good to practise. Perfect musicians are out of place on this planet.

Accidentals.

A YOUNG student who had almost as high an opinion of Rossini's musical genius as of his own submitted to the maestro a funeral march which he had composed to the memory of Meyerbeer. When the youth had played the piece over, he turned expectantly to receive Rossini's enthusiastic applause. "Well, there is one alteration I should have preferred," said Rossini. "What is that?" "I would rather have had Meyerbeer write a funeral march for you."

To announce to his musical friends the birth of a son, a Welsh musician has sent a card simply bearing four bars of music. They were recognised as from "The Messiah"; "Unto us a child is born, unto us a son is given."

WIGGS: "Young Screecher has a remarkable imagination. He is a great thinker."

Waggs: "Indeed!"

Wiggs: "Yes; he thinks he can sing."

To Correspondents.

J. F. M.—(1) Messrs. Hazell, Watson and Viney, Ltd., had, and so far as we know have, control of the book. (2) "The Sanctus" would not be copyright. (3) We do not know of a book of Introits only, such as you wish for.

B. L.—Yes. We are always open to consider original articles, but they ought to be suitable for our readers.

T. O.—Thanks, but quite unsuitable.

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